and vessels of grease have been taken. No uninitiated are allowed to be present, but from the adjacent houses they hear the sounds of furious struggling, combined with growling. Presently they see a nmuber of kukusiut carrying X., smeared with liquid, to the river. Some informants state that he is actually covered with urine and fish-oil, others that these liquids are poured to the ground inside his house and M. water poured over X., that their collection is merely to deceive the uninitiated. At any rate he is taken to the river, where, in spite of his shrieks, kicks and struggles, he is four times doused by his guardians. Often X. seizes stones from the bed of the riber and hurls them at his captors, sometimes bruising them severely. This washing assists in the restoring of X. to sanity and he is taken to every house inthe village, no longer growling and struggling, while a herald announces that he will dance that evening.

Soon after dusk the kukusiut are summoned and they practise as many songs as have been composed for X. Then the uninitiated are called in. As his songs are sung, X. dances, in the usual kusiut style, but more violently than most, and growling at intervals. The women drone and his four guardians stand close to him as he dances, spitting into his ears to soothe him when dancing. This is done by calling "Hoip" loudly close to his ears, so that a spray of fine saliva is ejected over him. After dancing X. sits down once more and a marshal calls out that food is to be given to X., who is supposed t have eaten nothing but morsels of human flesh since his departure for the upper world. The women are sent away since no female can xx witness a Cannibal's first meal. Three kukusiut are sent out to ask for food, as if they were begging on behalf of X. Olachen grease, dried salmon, dried meat and other luxuries are always given to them, and the uninitiated women are ecited at witnessing this presentation of food to the messengers.

M When the food has arrived in X.'s house a shaman is always asked to feed xiX him, who is also a kusiut, him. First he rubs his hands in the grease, then warms them at the fire and rubs them over X.'s face. X. snaps at his fingers like a maniac. Undiscouraged, the shaman tries to put small morselš of food inside X.'s jaws, heedless of the snapping teeth. The heralds keep telling the audience that presently he will succeed, and at last X. swallows a morsel.

Sometimes a request for food is made during the day, and the messengers are entitled to call of any individual by name to provide grease or some other delicacy.

The actual feeding is done by a shaman who is also a kusiut. He first dips his hands in the grease, warms them at the fire and rubs them over X.'s face as the struggling Cannibal is held by six or eight kukusiut. Any members of the society keep calling out "hoip" to soothe X. who is supposed to be like a wild animal, having entirely lost any desire for ordinary food. Like a maniac he snaps at the shaman's fingers, while the kukusiut cry out and the uninitiated watch with fear and amazement. After rubbing the Cannibal's cheeks four times, the shaman cries out that he is almost ready to eat. The herals echo his cry, and go through the village to inform all of what has taken place. The shaman now puts a few morsels of food in a spoon and tries to feed X., who struggles and tries to bite pieces out of the spoon. Undiscouraged, he puts small morsels of food actually within X.'s mouth, heedless of the snapping jaws. At last he persuades him to eat a morsel.

"He has eaten", the shaman calls joyfully, and the heralds repeat the good tidings.

An effort is next made to have him drink, but X. only endeavours to bite the vessely and the fingers of the shaman, and succeeds in drenching himself with the fluid. But at last he swallows a few mouthfuls.

"He has drunk", calls the shaman, and as before the heralds repeat his words.

The shaman now tells the uninitiated that X. will be all right, but that it will be safer for them to depart, so they leave willingly, and the heralds keep everyone in the village informed of the events.

X., now almost sane, rushes around the house, calling out "xwa, xwa, xwa", while his call sounds loudly, as ~~itxt~~ the whistle is pressed firmly beneath his armpit or against his stomach, tied beneahh a belt. Often the kukusiut spip a rope over his shoulders to ensure that he cannot again escape. Finally he rushes from the house and all the kukusiut press close about him on the side-walk without. As many as possible press upwards against his stomach and chest with their hands, while they call, "Ye ", trying to expel the call upwards. On the fourth call it is supposed to

have been driven forth, and in answer to the tumultuous call of the kukusiut there is heard the sound of a whistle from above. The uninitiated do not know that a kusiut has been despatched with a whistle to a mountain peak for this purpose.

The kukusiut now return to X.'s house for a meal. The first dish of food is placed before X. himself, and one of the marshals addresses him and the audience in the following strain:

"He has eaten", the shaman cries joyfully.

The heralds echo the announcement, at which the uninitiated women in the other house breathe more easily. All except the ,kukusiut are now expelled from X.'s house, where the members of the society now partake of a meal. The marshals address them with even more impressiveness that usual, warning them of the necessity of maintaining the lofty mien that has characterized their behavoiur throughout. The first dish of food is placed before X. himself , and one of the marshals addresses him as follows: and the audience

"Yaxmaodjinao t satixwa ks. Alaits i paxotła

Greetings, comrades. Hail to the dreaded one (the Cannibal.)

Wai, paxotłao Nuxim.

More, you drraded one, Nuxim. (Nuxim was the name of the performing Cannibal on the occasion that this speech was recorded.)

Nuqpt nixts^{u} u uqu.

Eat to repletion.

There is no ritual significance attached to any particular words, and marshals use entirely their own discretion as to what they say. The following may be considered as a fair example of the kind of remarks addressed to a Cannibal when he first begins to eat. After X. has started eating the other kukusiut begin their neal and the marshals deliver their usual admonitions, praisiny X. for what he has done and urging others to emulate his eaxmple. Then presents are distributed to those whom X. has bitten, It is considered that a Cannibal compliments a man in biting him, and that the biter is under obligations to the bitten for the latter having allowed him to display his prerogative. Hence compensation must be paid. The payment for wounds inflicted is really parallel to payments to witnesses of any other prerogative; without their assistance X. would not have been able to display his prerogative. Long ago it is believed that Cannibals had teeth of such shappness that they were able to take morsels from the bodies of their victims with ease and quickness. In more recent years it has been customary for a person about to be bitten to cut himself with a knife so that when the Cannibal seizes him at the chosen spot a simple sucking will bring forth blood. In view of the honour attached

to being bitten, no person to whom such a proposal is made would think of refusing. Cannibals do not bite other Cannibals, Scratchers, or Breakers, or those whose patrons are ghosts, otherwise their victims comprise any kukusiut. Presents received by those bitten are called, "Bandages". At the time of such payment gifts are usually given to all kukusiut, with additional for the sufferers.

Now that X. has eaten ordinary food it is supposed that he is again normal, although special precautions must be taken for the rest of the winter since he is subject to returning fits of frenzy. Consequently he is never allowed to be alone, but is always followed by a number of kukusiut whose function appears to the ininitiated to be to guard them from the Cannibal. The sight of strangers suffices to rouse him, so that when a canoe from Tal io or Kimsquit nears the beach a herald bids the uninitiated conceal themselves. On their arrival X. rushes to the beach and honours several of the strangers by biting them, as he did

to being bitten, no person to whom such a proposal is made would think of refusing. Cannibals do not bite other Cannibals, Scratchers, or Breakers, otherwise their victims comprise any kukusiut, or those whose patrons are ghosts. Presents received by those bitten is always called, "Bandages for the wound." At the time of this payment all the kukusiut receive presents, with additional for the sufferers.

Now that X. is able to eat ordinary food, it is supposed that he is again semi-normal, though special precautions must be taken with respect to him for the rest of the winter. He is never allowed to be alone; instead a number of kukusiut accompany him on every occasion, as if to guard the uninitiated from him if his animal nature should return. This takes place whenever strangers appear. As soon as a canoe comes to shore, X. dashes forth, with his guardians appearing to be trying to restrain him, and bites one or more of the guests, a high honour. X. attends every kusiut dance, but before leaving his own house a little food is always given to him in case he should become hungry and start biting people. On gotl m X. always follows the donor of the ceremony, and when the kukusiut eat together he always receives his portion immediately after that of the marshals. Fear of all Cannibals is one of the most potent deterrents to the uninitaited, but the most dreaded are those, like X., who have just returned from the land above and who may at any moment break forth in an orgy of biting. Several of my elderly informants recalled vividly the fear with which they regarded such a Cannibal when they were young.

Needless to say, the kukusiut take full advantage of the fear which X. inspires in the uninitiated. On gotl m nights when the time arrives for the latter to depart, they are often chased forth by the frenzy of X., or of one of his fellow-Cannibals who has likewise been to the land above. X. starts to call out, "Xwa, xwa, xwa," and rises to his feet, the singers at once begin to beat out one of his songs and the uninitiated hurriedly flee while the Cannibal's guardians press close around him as he dances as if to prevent him from running amuck among the frightened people crowding out the door. As he dances and hears his song, so does he become more and more excited; he growls and only the repeated "Hoip" of his guardians and their pressing of the back of his neak appear to restrain him. Even those kukusiut who

do not understand the mysteries of the Cannibal dance cannot fail to be impressed. The raising of the arms is supposed to inflame a Cannibal, so if it is desired still more to impress the uninitiated, one of the kukusiut lifts his arms, and is at once bitten by X. The heralds at once go through the village announcing what has taken place. Meanwhile X., maddened by the taste of blood, dashes from the house, closely guarded by a number of kukusiut. Growling, he enters a the lowest house of the village and to the uninitiated there it appears as if the restraint of his guardiand is all that prevents the biting demon from rushing among them. This is repeated at every house in the village, and then X. returns to that in which qotl m is taking place. He is guided to his usual corner and any kusiut throws cold water over him. Any senior kusiut, often one who is also a shaman, calls on those present to beat time, and the frenzied orchestra of sticks sounds forth in the manner previously described. X. remains quite and more water is thrown over him. This pounding of sticks is four times repeated, and after each more water is thrown over the Cannibal, till at last his temprary fit of frenzy is stilled. Then the kukusiut eat in comfort and leave. It must be remembered that the uninitiated hear the beating of sticks from the adjacent houses, and their awe is rather increased, perhaps, beacuse they cannot actually see what is taking place.

Although similar in outlines, the rites carried out by different Cannibals vary to such an extent that descriptions of the rites as practised by one, or even two individuals, fail to illustrate the variations. The following is an account of the rites as practised by Lulilimut, a biting Cannibal of Nusq lst. The descriiption was obtained from the son of this man who, although he had never used the prerogative with full deatiails, claimed to have assisted his father and to be fully aware of them. The origin of the name is unknown, although my informant believed that it had been created by the chiefs on this world in consequence of the manner in which one of his ancestors, a shaman, had been in the habit of biting people without apparent cause. It will be convenient to refer to Lulilimut as X.

The lengthy histling that in Kimsquit precedes the coming of a call to a Cannibal is lacking, but on the morning when it has been decided that X,

This liability to frenzy lasts throughout the ceremonial season, effectively suppressing any venturesome uninitaited, and at the same time serving as a bond of union among the kukusiut themselves, who must sink individual differences of opinion in face of the absolute necessity of upholding X.'s prestige before the uninitiated.

~~The actual physical and mental effort which~~ The carrying out of the Canibal dance entails a considerable amount of phys cal and mental effort, while if X. bites many individuals, as he likes to do as a means of demonstrating his prerogative, he is forced to expend a considerable amount of goods as "bandages". These two factors often deter a Cannibal from performing a dance. But a Cannibal who has just been initiated as a kusiut, at once begins to bite, and is carried away to the upper regions, and is required, moreover, to give his ~~complete~~ ceremony the following winter, like any other initiate. If it were necessary to perform the full rite just described, it would, in effect, limit the Cannibal dance to wealthy individuals. During the summer he is always accompanied by a number of kukusiut to drive the uninitiated from his path when he goes to the woods. At other times he remains hidden within his house. One reason which has made it possible for a poor Bella Coola to become a Cannibal is that on his second, or subsequent ceremonial, he can give an abbreviated rite, known as litstom. The essence of this ~~rite~~ is that a kindly supernatural being has visited X. on this world, saving him from the dangers of going aloft. In this case the ritual closely follows that of a normal kusiut dance and is concluded in four days.

~~On the night~~ After the n us m rites of some other kusiut have been concluded the call comes to X., who responds by growling and biting a few people. The uninitiated are at once expelled from his house. Thanks to the friendly intervention of the supernatural being, usually Alquntam, X.'s mental powers are unimpaired so that he does not ~~try to bite many~~ become frenzied and bites only a few individuals. As with ordinary kusiut rites, the singers beat out a song com osed for the occasion, describing the kindly being who came down to X., and the kukusiut pr ctise and learn it. No other songs are practised on this night, in consequence of the solemnity of the affair, that is, the seriousness of a Cannibal rite.

The next day is nusiutals p and a number of the kukusiut are sent for wood for the masks. In the evening a second song is practised, unless two were prepared

on the previous evening. For this abbreviated ceremony only two songs are composed, instead of the four which are customary if X. goes aloft. After practising these two, the allotment of mask making is made. Six masks must be constructed of the following supernatural beings.

Alquntam, who has benignly interfered to prevent X. from risking the dangers of a trip aloft.

Alqotlcos, a supernatural man-eater from whom the call has come impelling X. to eat flesh.

Three Alipaios, Holders, whose function is to restrain Alqotlcos. In the land above their function corresponds to that of the kukusiut who guard a Cannibal.

Ano°likwotsaix.

On the following day, gotl m, these masks are manufactured and the ritual proceeds in the normal manner. In the evening the uninitaited are invited and watch the dances, at which X. is the first to perform, lengthening his face and protruding his lips to their greatest extent in order to frighten his beholdress.

The ritual o the next evening, n us m, corresponds to the usual pattern. Before the entry of the uninitiated X. has concealed himself so that nothing can detract from their awe at sight of the masked figures. Alquntam stands in state behind the fire, sometimes announcing his own name, while Ano°likwotsaix moves to and fro, adding to the solemnity of the occasion with her explanations, echoed by the heralds. Alqotlcaos, represented with blood-stained lips, moves around the fire, restrained by the three Holders, and the uninitiated are told that this is how they function in the land above. When the un guests have gazed sufficiently on these marvels they are sent away and the maks are burnt in the usual manner, accompanied by the gentle singing of one of X.'s songs. Late t night a number of kukusiut go with X. to the side-walk outside his house where they expel his call by pressing upwards with their hands against his stomach and calling "Hoip".

For the rest of the winter X. behaves in the usual manner of any kusiut who has danced.

Although similar in outlines, the rites practised by Cannibals differ so con-

siderably that no clear picture of the rites can be obtained without detailed descriptions of several. The following is an accoint of the Cannibal dance as carried out by ~~Lu~~lulimut, a biting Cannibal of Nusq lst. It was obtained from one of the marshals who of course understands the details of every kusiut dance. The origin of the name is unknown, although my informant believed that it had been created on this world by the chiefs in consequence of the manner in which a shaman ancestor of the dancer had been in the habit of biting people without apparent cause. It will be convenient to refer to ~~Lu~~lulimut as X.

Having first obtained sanction from the chiefs, X. begins his preparations. The continuous whistling that in Kimsquit heralds a x call to a Cannibal is lacking, but onthe morning when it has been decided that X.

shall start his dance, he discards his clothing and goes to the house in which a kusiut ceremony is taking place, and from which the uninitiated have accordingly been ejected. After droning for an instant, he suddenly leaps at a man and bites him. The "victim", armed on what is to happen, has probably prepared himself by a small cut, so that the blood can gush forth easily, although in the old days a Cannibal could take a neat morsel from his prey. Then X. rushes from the house, growling ferociously, and biting a number of kukusiut, either men or women. The wounds are made on the arm, neck, or leg, and it is said that they caused little pain. No one selected for the honour would think of trying to escape. In fact, women who are ill, often ask a Cannibal to bite them on the breast for curative purposes. A number of kukusiut accompany X., while the uninitiated cower within the bed-rooms, hoping that they will be unobserved. A herald continually goes through the village calling out:

"Paxotɬa has bitten ~~xxxxxx~~ three (or whatever the number may be) people."

"Paxotɬa" means "The Dreaded One" or "The Fearless One". It has reference to some uncanny power which has entered him, compelling

It will be noted that the chief differences between this rite and the one previously described for Kimsquit are the lack of sa ɬpsta and the ceremonies connected with the sqiots. It must be emphasized that these are differences of individula prerogative, not fundamental differences of ritual between the two areas. Many Kimsquit Cannibals perform with sqiots, many Bella Coola with sa ɬpsta.

Although the writer used every effort to obtain not only the general principles of the rite, but also confirmation of details, it must be remembered that these are not now enacted, so that he was forced to r ly on the accounts of participants. It is probable that errors of omission have been committed in consequence, which may account for some of the variations, but the most potent factor is undoubtedly the differences of individual prerogatives. The above two accounts by no means illustrate all the variations possible in the Cannibal dance, but others will become clear in descriptions of the rites of Cannibals other t an the biting ones.

The following is an account of the ritual of the Dog-eating Cannibal, Olxan i S nxɬ. Long, long ago one of the ancestors of this man saw a pack of wolves devouring some dogs. In some mysterious way, which even the Bella Coola do not profess to be able to understand, the spirit of a wolf entered the beholder so that he was impelled to eat dogs. He was then carried away to the mysterious land above where he saw and was assisted by several supernatural beings. He was able to transmit his power to one of his relatives, and the prerogative has since been carried out by his descendants. Should the holder of the name fail to tell his destined heir the details of the experiences which are to be embodied in his songs, the heir can obtain these from the singers who, of course, are familiar with the themes used on previous occasions. The repository of the name, Olxan i, is beneath a huge boulder not far from the pictured rocks behind the village of S nxɬ. It is said that many years ago some reckless uninitiated placed poles as levers beneath the rock and endeavoured to pry it over, but were drived away in fear by the sounds of the snarling of wolves which came forth from beneath the boulder. It will be convenient to refer to Olxan i as X.

After the customary consultation with the marshals, it is decided that the call shall come to X. on the morning after the n . us m of some other kusiut. Soon after

the wall. Then the kukusiut disperse.

Like other Cannibals, X. is now concealed for a varying period of time, averaging about twenty days, while the uninititiated believe that he is in the land above. It is needless to repeat the deatails of this part of the rite, nor of the shaving of X. when he is about to return. Sometimes the mystery is increased by sending a young kusiut, equipped with a whistle,to the mountains where he sounds it at dawn to prove to the uninitaited that X. is really far above them. When the time comes for his return, the process of catching him is the same as that already described, except that a dog is used for bait instead of a human being. After their capture, the kukusiut drag X., struggling voilently, to his house, where a dead dog h s been left near the door-way.

enjoined by the marshals.

On the evening of the fourth day the kukusiut gather in X.'s house to practise and learn a song of the usual type composed for Cannibals. X. dances to it and the rite ends with food and the customary speeches of the marshals.

For four more days X. remains in strict seclusion on the platform within his house. Then the kukusiut are once more summoned to learn a new song to which the Cannibal dances, while the uninitiated watch from near the doorway with fear and wonder. After the dance the sqiots is extracted so that X. can once more eat ordinary food. In this particular Cannibal dance the removal of the sqiots is the prerogative of a special kusiut. The functionary presses with his hands along X.'s collar-bone, as if to force the malignant wolf tendency upward and outward. It is diposed of in the manner previously described. A few kukusiut remain with X. to help him in the delicate process of eating his first food, to which he is supposed to have lost all inclination. First a kusiut feeds him a few morsels of tasty food, putting it into his mouth as though he were a baby. X. Swallows a few mouthfuls but, as though ignorant of what constitutes nourishment, tries to bite the wooden spoon. Then water is pured into his mouth, but after a few sips he bites the edge of the vessel and pours the liquid over his own head and shoulders. This first nutriment has the desired effect, however, and henceforth X. is able to eat rationally. Throughout the proceedings the heralds pass throughout the village, informing all of what is taking place.

Like other Cannibals, X. must remain strictly secluded for the rest of the winter and, if it be the first occasion that he has danced as a Cannibal, for the following summer as well. In such a case he sleeps in a corner of the back-room of his house and is always accompanied by a number of kukusiut when he goes forth, so that the uninitiated readily flee from the group. In later years X. can either carry out the whole ceremony, or the shorter rite previously described. Sometimes the power returns four, or even five, times to him in a single winter, and in each case must be expelled with the use of the vomitting wolf's head.

Other Cannbals have the prerogative of eating raw salmon. Since these are unobtainable during the winter, the carpenters make imitation ones consisting of

the skins of trout stretched over wooden frames filled with the flesh of deer, or trout. Verisimilitude is increased by a mechanical device to wriggle the tail. dogs. The Cannibal rips these apart with his teeth so that the uninitiated see the meat inside, and readily assume that they are real salmon, while their wonder is increased in view of the difficulty, or impossibility, of obtaining fresh salmon in mid-winter.

The most feared of all Cannibals is the one who has the prerogative of eating corpses. In comparison with other Cannibals, there are few of these. At the present time there is only one Bella Coola Cannibal who has this prerogative, whereas at least seven can bite the living. This man's prerogative was recently obtained from the people of River's Inlet, although the eating of corpses was well known to the Bella Coola in former days. My informants were unanimous that actual eating of a body was practically unknown. Even when a corpse was provided and the Cannibal dragged it from house to house, accompnaied by an escort of kukusiut, though he sunk his teeth in the flesh and pulled forth morsels of the carcass, yet he invariably disposed of these as soon as he was out of the sight of the uninitiated. Of course, blood and small pieces of flesh must have been swallowed inadvertantly, but the rite was always essentially ritualistic, not real. More often, the "corpse" consisted of a wooden frame-work, shaped like a human body, and covered with the scraped skins of deer or dogs. The interior of the frame-work was filled with the meat of an animal, and the whole buried in the grave-yard until the flesh was sufficiently foul to resemble a long buried corpse. The uninitiated, watching from a distance, watched the exhuming of this object and concluded that it really was a long buried body. Fear prevented them from making a close inspection, so that the defects of the "body" were not apparent. These frames were kept hidden from year to year, and woe to an inquisitive uninitiated who chanced to stumble upon them. He would have to be initiated or die.

On account of the long time that has elapsed since a complete corpse eating Cannibal dance was carried out, it was found impossible to obtain a detailed account of theritual. This deficiency is less important since all informants agreed that it closely resembled other Cannibal dances.

Like other Cannibals, he who has the prerogative of eating human flesh can per-

form as often as he desires, subject only to the approval of the marshals who have no hesitation in barring the rite if they do not think the dancer will be able to carry it out properly. When the call comes to the Cannibal the uninitiated are at once expelled from his house, and later he rushes to the grave-yard and there exhumes one of the meat filled frames previously buried. The uninitiated watch with horror as he sinks his teeth in the "flesh". Closely guarded, he is then taken to every house where, if they are bold, the uninitiated peer forth from their bed-rooms and gaze upon his his gory jaws. He carried part of the corpse in his arms and periodically sinks his teeth in the quivering mass. The usual, apparent, efforts are made to tie him to this earth but in spite of them he escapes to the upper regions. A longer period is usually allowed to elapse before this type of Cannibal returns, and great efforts are made to reduce him to a state of emaciation. With this aim, he drinks large amounts of water in which cedar-wood has been boiled. When the Cannibal ultimately returns to this earth the sa ɬpsta is expelled and he at length becomes normal. When dancing, a corpse eating Cannibal constantly bends both hands towards the floor in front of him and upwards, as though raising some heavy object towards his face. Then his head sinks towards this, only to be thrown quickly upwards and to one side, with a wild expression in his eyes. The uninitiated are told that this represnts the manner in which he lifts a corpse to his mouth and bites, only to be revolted by its putrescence. He has, they hear, no actual liking for flesh, but the sa ɬpsta fills him with an irresistible craving for human flesh. Frequently he wears on his blanket wooden representations of skulls, symbolic of the corpses he has devoured.

Rarely, a corpse eating Cannibal kills an slave and pretends to devour his body as a means of impressing the uninitiated, (1) but usually this is only done under the driving force of of revenge or jealousy. If a man hears that a near relative, slave of a foreign tribe, has been killed, he often determines to wipe out blood with blood. He consults a corpse-eating Cannibal, and if the latter agrees to undertake the commission, he must next obtain a slave, a matter of no difficulty if he

(1). It must be empasized that the eating of corpses has long ceased among the Bella Coola; the present tense is merely used for symettry of style.

is at all wealthy. An effort is made to obtain a victim from the tribe committing the murder, but any alien slave will suffice. The details are worked out with great care so that the slave is sent to the river for water, or on some other errand at the time that the call comes to the Cannibal. A shout is raised, and the uninitiated hurriedly run out of the house, followed by the dancer and a body of athletic kukusiut, who pounce on the unsuspecting slave. The Cannibal cuts his throat, and the corpse is carried back to his house, to which all the kukusiut are assembling. Part of the body is cut off, then the kukusiut accompany the Cannibal to every house of the village. He carries the mutilated remains, and the uninitiated readily believe that he has devoured the missing portion. The corpse is later dismembered and the bloody pieces displayed, convincing proof of the horrid meal. It is needless to say that these pieces are carefully buried lest any uninitiated should find them and realise that none are missing. The rite then proceeds in the usual manner.

If two biting Cannibals, or their parents, quarrel, they may be shamed into killing and "eating" a slave. Angry words lead to insults, insults to scorn at each other's prowess, till one of the Cannibals throws a stone at the feet of the other, and action that has the significance of:

"Eat that."

Since a stone is always symbolic of a slave, the Cannibal so scorned knows what is expected. If he accepts the challenge, he throws a stone at his rival's feet, bidding him do likewise. It appears that such disputes only occur during the ceremonial season when such action is possible. At any rate, the challenged Cannibal soon receives a call and kills a slave in the manner previously described. So too with his challenger, unless he is willing to submit to the scorn of a rival. The occasional killing of a slave under such circumstances does not give to either the right of doing so habitually. Of course the challenged individual is not bound to accept, but if he declines the "dare", he loses in his own estimation.

After killing and eating a human being a Cannibal must conceal himself for a considerable period, sometimes for as much as four years. The uninitiated are told that the power within him is so great that he has penetrated far into the upper re-

gions that one, or more years, must elapse before his return. And during this time he can only be seen by kukusiut. The writer was told of one unfortunate corpse-eating Cannibal, Xak lus, who was virtually secluded for eight years, since a stone was cast at his feet on every occasion when he reappeared, thus forcing him to kill and eat. This name had been dormant for a number of years until conferred on the writer, who failed to uphold the prerogative.

One other type of Cannibal prerogative remains to be described, namely, that of biting oneself. This is even less common that that of corpse eating, being enjoyed only by two individuals, Qoliaoł mx of Stu x and Sn n q of the Kimsquit River. The writer received the following account of the origin of the latter's prerogatives:

Many years ago, soon after the first people came to this world, the ritual of the kusiut dances was much more exacting that it is at present. At that time the inhabitants of this world were still endowed with semi-supernatural powers so that they were able to perform rites which we of the present day only represent with the aid of carpenters' devices. At that time there was living in one of the villages on the Kimsquit River a certain Sn n q who had the prerogative of biting himself. One time he went hunting on one of the mountains, and when he failed to return the people were convinced that he had eaten so heartily of his own flesh that he had died. Although search was made for his body, it was not until the following year that a professional hunter found the skeleton. From the position of the bones it was judged that their conclusion was correct:— he had killed himself by over-eating. The chiefs and other influential kukusiut held a meeting at which it was decided that henceforth kusiut dances would only be acted, not carried out in reality. The following winter the name and prerogative was transmitted to the son of the dead man, who bit himself, but not sufficiently deeply to cause serious injury.

In the course of years, Sn n q has merged with his self, anthropophagic prerogative that of eating dogs. As already mentioned, such merging of prerogatives, obtained from different ancestors, is by no means uncommon. The following account of the manner in which he carries (or carried, for the rite has not been performed for a number of years) out his rite was obtained from one of the Kimsquit marshals. Many details are omitted since they have been fully described in former Cannibal

dances. It will be convenient to refer to Sn n q as X.

As with other Cannibals, when the call comes to X. he begins to cry out and the uninitaited are expelled from his house, but not before they have seen him sink his teeth in his own arm, and apparently inflict a serious wound. In reality, the Cannibal usually wounds himself in anticipation, so that the application of his teeth merely serves to reopen the cut and cause the blood to flow freely. Dogs are given to X. as to other dog-eating Cannibals, and he is escorted to every house, so that the uninitaited may stare with awe upon his blood-stained body and dripping jaws. Later, when X. and the kukusiut have returned to the Cannibal's house, a herald goes to every house announcing that his fellows are going to fasten X. The rope used in this particular rite is long and thin, with a small loop in the centre for his neck. This is forced upon him with the usual struggling, and again the herald makes his round, announcing:

"We are measuring his arms for cords of dyed and undyed cedar-bark".

These too are placed upon him, and the kukusiut march X., pinioned, to every house, while he growls and gives every indication of being half mad with anger at his bonds. He is taken back to his own house and at intervals throughout the day a herald informs all in the village of the number of dogs he has eaten, and of the number of wounds he has inflicted upon himself.

That night X. eludes his captors and is carried away to the realms above. The method of escape and the rites that occur during his absence do not differ from those previously described for other Cannibals, so they can be omitted. The means taken to capture him on his return are likewise similar. But soon after dusk a rite occurs which has not been recorded for other Cannibals. The kukusiut assemble on the side-walk outside X.'s house, each carrying a torch made of resinous wood, liberally smered with gum and rendered more inflammible with frayed cedar-bark. X. himself, well guarded, is escorted to the middle of the group, while a herald calls out that he is going to make what he had consumed fly upward. In his arms he carries what appears to the uninitiated, watching from a distance, to be a dead dog; in reality, it is a dog skin, stuffed with eagle down. Four times he turns a-

round, uttering his cry of "xwa, xwa, xwa ", while the men call out "i ___ ß and the women drone. Then in some way, unknown to my informant, the down-filled dog-skin is made to fly upwards. My informant has seen this done in his youth, but is unaware of the method employed. The group then disperses and X. is taken back to his own house.

About midnight a herald goes to every house, summoning the kukusiut, and especially the singers, to X.'s. They practise a new song for X., and towards dawn it is sung as the "running song" previously described, accompanied by the weird "xwa, xwa, xwa" of the Cannibal. Just at dawn a kusiut, chosen for the purpose because he is a fleet runner, pounds at the door of every house, calls out:

"Come to eat dried salmon," and dashes on to the next.

Thus invited, the kukusiut duly assemble in X.'s house for a meal.

For four days X. remains concealed on his platform, except when he makes a tour of the village if roused to frenxy, and except for his circuit every night when the frightened uninitiated are told that he will smell their breath and devour them unless they cover their heads with x blankets. On the fourth day X. is carried to the river and washed, in spite of his struggles. While this is taking place anumber of kukusiut bisit each house in succession, borrowing filled chamber-pots. Five or six men are waiting for him with these, and as he enters his house, they pour urine over him. Thus restored to partial sanity, he cries out in a xm different tone of house, and at once visits every house. The kukusiut are still with him, but need not guard him as closely since he is less liable to frenzy. The uninitalted are greatly relieved at this removal of peril from among them. Later in the day kukusiut go to the different houses, asking for choice ~~food~~ salmon-grease with which the Cannibal will later be fed. They can call by name on any of those from whom they want food. The giving of the first food to X., the later sending aloft of his call, and the restrictions which he observes for the rest of the winter do not differ from those described for other Cannibals, and can accordingly be omitted.

Sn n q's patron is a Sn n q of the Mountain which became petrified in the beginning of time. ~~Hxix~~ At his repository ~~that~~ there is ~~thexspring~~ a spring beneath a large boulder. Uninitiated persons passing the spot are often terrified by hearing

the growling of a Cannibal emerge from beneath the stone. It is in this spring that persons suffering from virulent skin disease are washed by K., as described inthe last chapter.

The writer was able to learn few particulars of the rite as carried out by Qoälliaoł mx, except that it seemed to resemble the rite just described in every particular. It is said that the prerogative was obtained through a vision of one of the Cannibal's early ancestors. The repository of the mine is beneath a large, flat stone, directly in the old trail up the valley. When anyone treads on it, reverberation is heard. The writer was present when the present Qoälliaoł mx gave his dance on the winterxnxf January 1924, but the rite was performed in such a perfunctory manner that little could be learnt from it. The Cannibal wore two bands of kkn dyed cedar-bark on his left forearm, under one of which was a container of red paint. Uttering his cry of "xwa, xwa, xwa," and looking around with a wild air, he frequently buried his face in his arm, between the bands. The red paint made a realistic representation of blood, especially as it dropped with red smudges on the floor. On this occasion, the dancer appeared in a flesh coloured body-suit, imitating the nakedness of earlier years. The writer was talking to one of the marshals, a very old man, and said how different the present rites must appear to him.

"Yes", replied the old man. "But after all, the change is not so great. In former years we imitated what the supernatural beings did, now we imitate what our fathers did."

Perhaps this resignation to imitation in view of the fact that imitation is an essential to kusiut rites is one of the factors which has caused the rapid decay of the elaborate kusiut ceremonials.

Many ethnologists, well acquainted with the elaborate rituals carried out on the coast thwenty or thirty years ago, have expressed surprise at the rapidity with which these have decayed to mere shadows of the former rites. The writer believes that one factor, though by no means either the only factor or the most important, for the Bella Coola decline in ritual, lies in the realisiation that the rites are imitative, and that accordingly the significance need not be lost when further imi-

tution is added.

The writer is well aware that further research would have added further particulars of the manner in which different Cannibals carried out their rites. But if in a relatively lengthy field investigation it is impossible to learn and describe everything; it is believed that the x above are a fair representation of what took place until the last few years. Before passing to other dances, a few general remarks on the Cannibal dance may prove of use.

In view of the arduous character of the rites, and the necessity of impressing the uninitiated with the dread power of the Cannibals, the marshals usually prohibit a man from acting unless he is phsically strong. Rarely, however, a woman is allowed to be a Cannibal if she has the necessary prerogative, but usually only if she is the last survivor of her family. In such cases the shorter rite is the more common.

As before stated, kusiut origin myths are supposed to be remembered, but in practice few kukusiut know the history of the origin of their prerogatives. The process of forgetting has undoubtedly increased in the last few years, but the writer feels confident that they were never maintained with the same care as the rorigin myths connected with the first people. The following tale explains the origin of the biting prerogative embodied in the name Numuqwalaiuts.

Many years ago a number of lads were playing near the village of Tsuti when they were alarmed by the howling of a wolf. Frightened, they ran back to their homes. Next day the howling was repeated, and again their x discontinued their play in fear. The third day it was the same, while on the fourth they not only heard the howling, but saw an enormous white wolf on the mountain above them. Fascinated, they forgot to flee, even when the wolf drew near with phenomenal rapidity. It rushed up to a lad named Numuqwalaiuts, and vanished! At once he became mad and ran to and fro, biting people; the wolf had entered him, and he had become the first Cannibal.

His frightened comrades attempted to restrain and confine him, but they could not prevent him from escaping at times and biting people. That night he vanished from their sight, though they knew he had gone aloft because they heard his growl-

ing as he ascended. For two months he was absent, then suddenly he appeared among them, even wilder and hungrier than before, while his whole appearance was strange since he had lost his hair and was much emaciated. Again they endeavoured to restrain him, but Nunumalaiuts had demoniac strength and could not be tied down. That evening a shaman was called upon, and he used the frenzied beating of sticks in hopes of curing the lunatic, for so he appeared to be. To the amazement of all, he succeeded in this way in expelling the head of a wolf, the cause of Nunumalaiuts's anthropophagous tendencies. Thus restored to sanity, he told of what he had seen in the land above, whither he had been carried. Since that time the kukuaiut have imitated this rite with the assistance of skilled carpenters, and so have been able to deceive the uninitiated. Some time after the return of Nunumalaiuts it was discovered that the repository of his name was behind the waterfall near Ent Smith ts.

Another myth explains the origin of the dog-eating prerogative embodied in the name Hai l kila. Long,long ago, soon after the first people had reached this earth, a chief of this name lived in Bella Coola. One day his slave, Qatamus, set out to hunt ducks on which were resting on a small pond near the base of the mountains, on the south shore of the Bella Coola River, not far from its mouth. Before reaching his destination he heard many people beating time with sticks, and, judging that the noise could not have been caused by mortals, returned to tell his master. Hai l kila at once set off for the spot, taking his slave with him as guide. Both heard the beating, and soon saw a pack of supernatural wolves eating dog-flesh. They were able to steal away without being observed. Hai l kila told Qatamus to say nothing about what they had seen. A little later he gave a dance in which he wore a wolf's mask and pretended to eat dog-flesh. The neighbors, ignorant of the vision by which this dance had been inspired, were tremendously impressed.

Another exploit of Hai l kila and Qatamus may here be recorded, although it is unconnected with the Cannibal dance. One night when they were spearing fish, a forest suddenly arose before them. Qatamus, both startled and terrified, began to cry, but Hai l kila quieted him.

"I am master here," he said. "We are in this adventure together and your task

is to keep quiet."

Then a house appeared before them from the depths of the ocean. It was really a Cannibal creature, with its ferocious mouth as doorway. Hai l kila naturally feared to enter, but he climbed to the roof, so he could gaze within through what corresponded to a smoke vent. The house was filled with valuables of all kinds, guarded only by gulls. Hai l kila reached inside with his pole, and hooked forth many objects, one at a time. He swung each across to his slave on the mainland who hastily hid them in a tree on the shore. Unfortunately, a canoe happened to draw near, whereupon the house slowly sank back into the depths.

Mention might here be made of a Sts x repository, said to be unique in Bella Coola, that contains five Cannibal names. It is in the form of a human being with a tail, kneeling x and bent forward so that the hands and head are touching the ground. A repository is at each spot where the being touches the ground. The names are:

Qi'ɬ̄ic, the head of the creature.

Anuxinan a, the left hand.

Sinuxiuɬ̄, the right hand.

Ā̄xinan a, the left foot.

X xinan a, the right foot.

Aqnalan, the tail.

In the repository there lies a matqua with a copper lining to its mouth.

It will be seen that these myths hardly help to explain the kusiut society, or even the origin of the Cannibal dances; they appear to be only rationalizations attempting to explain established customs. The writer felt that it was better to insert them after a description of the Cannibal house for this reason.

Several Bella Coola were questioned xxxxxxx xxxxx concerning the Cannibal spirit which Boas has described for the Kwakiutl. Some had never heard of such a creature, others had vague knowledge concerning it, and two men were able to give it a name. The one called it ax axqwmaloeiwa, the other ax axqwaiwa. All informants agreed that xxxx this creature is not a part of the xitx Cannibal rites of

Bella Coola. One informant suggested that the use of the sa ɬpsta rendered this unnecessary. The Bella Coola believe that this Cannibal spirit is used in Bella Bella. During 1923 there came to Bella Coola an old Kimsquit Indian who had left his home many years ago. He had been living at (?) Smith's Inlet and now brought to Bella Coola his son, a grown man, who had inherited from his mother a Kwakiutɬ Cannibal prerogative. In the winter of 1923-24 this prerogative was displayed in Bella Coola. After the dancer had, theoretically, returned from the regions above, a large masked figure representing ax axqwaiwa entered through the front door. As the singers beat time, it hopped to and fro, up and down, with snapping beaks. The Bella Coola were intensely interested, and one had only to listen to their remarks when wondering what it might be to be convinced that the Cannibal spirit is a strange concept to them. The most frequent hypothesis was that it was a Haohao, since the masked figure did represent this supernatural bird. The Bella Coola greatly admired the dance, and were by no means ashamed to confess their inferiority as dancers to the Kwakiutɬ. After the disappearance of the masked figure, the singers sang the dancer's song and he danced in a normal fashion, which the Bella Coola pointed out was not a native custom.

The Scratch Dance.

Second only to the Cannibal dance, which it resembles in general character and scope, in awe-inspiring characteristics is the Scratch dance. As its name implies, those kukusiut who have this prerogative are able to scratch the bodies of their fellows, so that long, blood-emitting weals often result. The attributes of Scratchers are closely akin to those of Cannibals, Like them, they do not blacken their faces as do most kukusiut on receipt of a call as the following points show:

They do not blacken their faces on receipt of a call as do most kukusiut.

The theme of their songs is of the land above, instead solely of their patrons.

On visiting a house where a qotɬ m or n us m is taking place they sit with the Cannibals in one of the back corners, and this group is given food before any of the other guests.

They are liable to frenzy both when the call is upon them and after its departure. In such cases they rush forth, guarded and restrained, apparently, by other kukusiut, and rush into every house to frighten the uninititaed.

They must recompense those whom they have scratched.

They act as peace-makers among the kukusiut since the necessity of accompanying a Scratcher who pretends to be frenzied overrules all petty causes of strife.

There is no n a us m in their rites.

Though any concept of graded rank in the kusiut society is quite foreign to the Bella Coola, yet it is generally felt that a Scratchers and Breakers are only slightly less important than Cannibals. The patron of every Scratcher is Sno olx lts Alquntam, one of the sons of Alquntam. It is this supernatural being that scratches the supernatural ones in the land above, and only his father can restrain him. The prerogative of scratching is fairly common, and it is probable that in early days there was at least one Scratcher in every village.

The following account of the ritual was obtained from one of the Bella Coola marshals and describibes the manner in which the dance should have been performed by the Scratcher Alusl naix, his daughter's daughter's son, who recently obtained the prerogative formerly possed by his dexceased mother's father. It will be convenient to refer to Alusl naix as X. and use the present tense in recording the proper ritual, though this was largely omitted on the last occasion the dance was given.

X. arranges a suitable day with the marshals for receiving his call, and when this has been adjusted he informs those kukusiut whom he plans to honour by scratching. Since each will have to be recompensed for allowing X. to display his prerogative, the number to be scratched depends on X.'s wealth. Early in the morning of the day fixed, which is always immediately after the n a us m of some other kusiut the call comes and X. gives a low hoot. At once he starts wildly rushing around and scratching, so that the uninitiated are only too willing to flee from his demented presence. Throughout the day X. is escorted by a number of kukusiut to every house where he ranges around the fire, throwing his arms to and from in an demented manner, sometimes scratching one of his fellows, but more often acting as if he deired

to do so. The uninitiate hide with n the bed-rooms, and are greatly impressed by what they see if they dare to look forth. Towards evening the kukusiut are summoned to X.'s house where a dramatic representation, in which the kukusiut fully enter, is made ~~ka~~ of roping him as if he were a wild animal or a lunatic. A rope is stretched around the fire, held by the kukusiut, with X. inside. He pretends to be trying to break forth, while the rope-holders bend down and move around to hold him within their bonds. Meanwhile a shaman, or some senior kusiut, leads the frenzied beating of sticks. This is four times repeated, as a means of curing X. of his madness. Any kusiut then grasps X.'s face and moves his mouth four times, to ensure that his jaws can move properly; the meaning of this is unknown. Then the singers sing over a song composed for X. while the heralds, as usual, tell the women to listen attentively. X. now takes one of the beating-sticks and sits down among the singers as if about to teach them both time and words of a song describing his knowledge of the land above, derived from his prerogative. For a few moments he beats sanely, and appears to say a few words in a rational manner, but soon he goes off in a wild frenzy of senseless pounding. "Hoip, hoip", cry the kukusiut to soothe him. After this has been several times repeated the singers announce that they have learnt X.' song, though of course, they have composed it themselves in readiness for the occasion. They now sing it, so that the audience may learn, and the heralds keep telling all to listen attentively. The chorus for every Scratch song consists of the, as far as the Bella Coola are aware, meaningless words, "aii, aii", as if a child were crying. It is said that the same chorus is used for Scratch dances by every coastal tribe. After this practice the singers chant forth his song more loudly, the audience joins in, and X. himself dances. The Scratch dance differs from all other kusiut ones in that there are no fixed movements with the exception of keeping time to the beating of sticks with the feet. The dancer sometimes bends down and forward, with arms close pressed between the fork of his legs, or bends back with arms thrown upwards; to and fro and back and forth he goes with high steps or short mincing ones, with hops or jumps, his arms waving like the arms of a windmill. The best Scratch dancer is the one who can put most action and originality

into his movements. The weird effect is increased by moving the facial muscles to strange expressions. Four kukusiut, two before and two behind, accompany X. as he dances. Often he becomes excited and seizes his own hair as if in infernal agony, whereupon his guardians press the back of his neck and call "Hoip" to soothe him. His dance completed, X. sits down, and no other dancers follow him. The presents provided by X. and his relatives are then distributed, those scratched and the song makers being the chiefx recipients, although everyone receives something. Then there is the usual meal, accompanied by admonitions from the marshals, followed by X. dancing once more to his song.

Unlike most kusiut ceremonials, this does not complete the night's rites. Accompanied by a number of kukusiut, X. visits every house in the village, and dances around the fire with wildly waving arms while the whistle sounds eerily. Since the musicials do not beat time, his dance lacks rhythmic qualities, but otherwise it follows the lack of pattern just described. When he is brought back to his own house, the frenzied beating of sticks is twice repeated to soothe him, and water is thrown over him. Thus pacified, X. goes to sleep and the kukusiut quietly disperse.

The ritual of the following day, nusiutala p, is of the regular kusiut type, so requires only a brief description. Wood for seven masks is collected and the platform-bed is built. As soon as X. has returned with the wood-gatherers he again visits every housexx, frightening the uninitiated by his wild appearance as he circles the fire but without scratching anyone. In the evening the kukusiut meet in his house to learn a second song, and share in the allotment of work for the mask making. It might here be mentioned that this second song is often practised in the morning, before setting out for the wood, in which case it is only again practised in the evening, instead of being learnt for the first time. The following masks are made:

Alquntam.

Sno olx lte Alquntam, displayed as an ugly-mouthed monster.

Four Holders, similar to those whorestrain a Cannibal.

Ano°likwotsaix.

After the usual meal the gathering breaks up.

On the next day, gotɬ m , X. is still frenzied so that at intervals he visits the various houses with his escort and frightens the uninitiated. ~~The latter~~ After some time these visits cease, though the uninitiated do not know that ~~him~~ X. has been pacified by seeing the completed mask of Sno olx lts Alquntam. The kusiut to whom the manufacture of this has been entrusted hurries his ~~wak~~ work in order that X. may be quited as soon as possible. In the evening the usual gotɬ m rites take place, with the kukusiut often invited before the uninitiated so that they can practise the many songs composed for different dancers; this is especially true near the conclusion of the ceremonial season. Then, when the regular rites commence, X. is the first to dance, restrained by two couples of kukusiut, as if to prevent him from running amuck among the uninitiated. Afterwards the singers strike up the songs of the kukusiut who have performed during the ceremonial season, and each dances. Sometimes, if the rite becomes too protracted, only one song for each is used. Then the uninitiated are sent away and the kukusiut eat together, followed by X. dancing to one of his songs. Occasionally two or three kukusiut are called upon to dance as part of this ceremony.

On the following evening, H us m, when the uninitiated have been called in, they see Alquntam standing in the centre of the space behind the fire, wearing a large mask and a blanket decorated with tufts of dyed cedar-bark. Ano°likwotsaix moves to and fro as she gives her customary explanations, which are echoed by the heralds. The masked representation of Sno olx lts Alquntam rushes back and forth behind the fire, waving his arms to and fro as if he were itching to scratch someone. The four masked Holders move with him, as if to restrain him from dashing among the uninitiated.

"See!" says Ano°likwotsaix. "That is the way thou do in the land above."

After gazing upon these wonders for some time, the uninitiated are expelled. Then the kukusiut perform a dramatic act. As many as possible crowd around Sno olx lts Alquntam, pressing with their hands against the back of his neck, the seat of the x xmanoas, ~~kxkimxkaxmxkhxhim~~ calling "hoip", in an effort to soothe him. This is done four times, but without avail, he remains as wild as ever. Then one of the mar-

shals removes the mask, and the same methods are used to try to soothe the wearer. But still they are of no avail. Then the maskx is replaced, and Sno olx lts Alquntam rushes forth, with the four Holders in close attendance, and followed by a large number of kukusiut. Starting at the lowest house, he enters each in turn, dashing aground the fire and startling the uninitiated in the same manner that X. did, but not actually scratching anyone. The uninitiates cower in terror at this invasion of their houses by a supernatural being. Returned to X.'s house, Sno olx lts Alquntam is pacified by use of the frenzied beating of sticks. The masks are burnt in due course, after which the kukusiut assemble on the side-walk outside X.'s house and sing one of t his songs to further the return of his call to the land above. Sometimes X. himself wears the mask of Sno olx lts Alquntam, more often this is entrusted to some other kusiut, but the wearer must obey one prohibition; he must not sleep with his wife for four days.

Like a Cannibal, X. is liable to frenzy for the rest of the ceremonial season, During this period he remains secluded within his house, and the uninitiated willingly avoid him, believing that he is mentally deranged. He attends every kusiut dance, where this liability to frenzy helps to frighten the uninitiated. If strangersx from Kimsquit or Tal io should visit Bella Coola he at once becomes frenzied,and rushes to the beach and scratches them, precisely as a Cannibal. In this case he must be pacified in the same manner. A Scratcher always saves some goods ready to recompense scratched starngers. If it is the first time that X. has danced he must remain secluded for the following summer, and give his ceremony the next winter. During the warm months he remains within the back-room of his house, and though some of the uninitiated know of his presence, they believe he is mentally deranged and do not intrude upon his privacy. The coming of foreigners during this period excites him to frenzy and he scratches them, irrespective of the time of year.

It might be mentioned that some Scratcher names are indicative of the dancer's function, and others, such as,"The Cause of Fear", have reference to his prowess.

The Breaker Dance.

When a Bella Coola speaks of the fear which kusiut dances cause the uninitiated,

he almost invariably cites in order the Cannibal, Scratch, and Breaker dances. These Kukusiut having these three prerogatives have no more privileges than other members of the society, nor are they thought of as being superior in rank, but similarity in their functions and leads to an almost automatic association. If questioned more fully, a Bella Coola will usually say that he considers the Cannibal dance to be the most important, with the Scratch and Breaker equal, but less important. Like Scratchers and Cannibals, Breakers do not blacken their faces Breakers share with Cannibals and Scratchers the prerogatives of not blackening their faces, of having as themes for their songs the land above, of sitting in one of the back corners and receiving the firt food at a meal of kukusiut, of paying those on whom they exercise their prerogative, and of liability to frenzy on arrival of strangers. This last prerogative, if it may so be termed, lasts only for the ceremonial season, except for a novice when it continues throughout the following summer.

In view of the similarity of this rite to those already described, the writer made no effort to collect full details. Different Breakers have minir variations in ritual, similar to those already illustrated. The following is an account of the manner in which the Breaker, Sx k of Snut li, performed the rite a number of years ago. As on previous occasions, it will be convenient to use the present tense, and to refer to the dancer as X. The dancer gave the following account of the origin of his prerogative.

Long, long ago, soon after the first people had come to this earth, a marriage was about to take place in the village of Snutl tl. At that distant period the people were so powerful that they could initiate kusiut dances of their own volition, and the bridegroom determined to do so in honour of the event. He chose to imitate the actions of Sanotlx mul lts Alquntam, one of Alquntam's sons, whom he remembered having seen throwing stones in his father's house before the bridegroom, was sent down to this world. This being is also called Nuslexw n xw lt m, "The Cherished One." On this occasion the goods were ilied up ready for distribution as marriage presents, and the bridegroom began to throw stones. Alas, one of them richochetted from a box, struck his bride and killed her. This unfortunate accident solved the question of his name since by universal consent it was decided he should be called, Sx k, "He

of the Faulty Aim." Since that time a law has been enforced that no Breaker may throw a stone except ceremonially during his dance. The marshals punish infaction of this injunction. If it should happen that a Breaker id in the forest with a number of kukusiut, it does not matter if he fails to uphold this tradition, the essential is that the uninitiated do not see him cast a stone, even at a yelping dog, the usual cause of stone throwing in Bella Coola.

When X. wishes to dance he must first obtain the consent of the marshals in the usual manner. He also arranges with kukusiut to have boxes and other wooden objects placed ~~xxxxxxxxxx~~ within the house to serve as targets, and stones as ammunition. As soon as the call comes, X. cries out, and begins to throw stones at these objects. The uninitiated are at once expelled. X. is usually led, closely guarded, to all the houses where he casts more stones, and may break a number of utensils. Since it is well known that under normal circumstances, he must never throw a stone, the uninitiated are convinced that it must indeed be a strange power animating him. This being te xtamen, the kukusiut gather in X.'s house during the evening to learn and practise one, or sometimes two, songs for him. If X. is a novice the theme is of his ancestor and the error which originated the dance, on later occasions it is of his patron and the land above. All Breakers do not have others having Snukilmals, a supernatural being who causes wealth to curl up and come to Samotix ~~and~~ its Alquntam as patron, The chorus is the same as for Scratchers, the him. meaningless words, "aii, aii". It is said that this chorus is used by the Breakers of all coastal tribes, and can only be distinguished from Scratchers by the words of the song. With the song, presents are given to recompense those on whom X. has displayed his prerogative, that is, those whose utensils have been broken. Sometimes canoes and other valuable objects are destroyed by Breakers, depending entirely on their desire to display their prerogative.

Next morning, nusiutals n, X. again becomes frenzied and rushes from house to house, destroying property. Of course this is later paid for, but the uninitiated have no idea that arrangements have been made for the boxes and other objects to have been placed in a suitable spots. During the day a number of kukusiut are sent to collect wood for nine masks. When the kukusiut gather in the evening a second

song is practised, and then the making of the masks is allotted. One of these is of Sanotłx mułt Its Alquntam, four are of Breakers in the land above (1), four of the supernatural beings who sing in the land above for the supernatural Breakers, and one of the inevitable Ano°likwotsaix. X. is one of the few kukusiut having the prerogative of using supernatural singers. The evening's ceramony concludes in the usual fashion.

Until the departure of his call, X. is liable to fits of frenzy so that on both gotł m and n us m he often visits every house and breaks utensils, while his guardians appear to be making every effort to restrain him. Breakers, irrespective of their exact prerogative, are enabled to act in any unusual manner they desire, and strive to exhibit their demented minds. One favourite trick is to smear themseles with excrement, either real of imitation. It is difficult to overestimate the enormous prestige which sucj actions calls forth in the eyes of the uninitiated. To them it appears as if the coming of a call entirely alters the mentality of the recipient, a belief which the kukusiut make every effort to maintain. Nothing further need be said of either gotł m or the preliminaries of n us m, both of which follow the usual pattern.

When the uninitiated are admitted to X.'s house on n us m evening, they are filled with wonder at sight of the masked singers, of Sanotłx mułt Its Alquntam, and of the four supernatural Breakers who move wildly to and fro as the songs are sung, as if only the eagle down which the kukusiut blow upon restrained them from destroying property. The fluent Ano°likwotsaix makes the most of her opportunity to describe the wonders which are before their eyes. Then the uninitiated are told that it will be safer for them to withdraw. Presently they are startled to hear the sound of people moving, and the four supernatural Breakers, followed by all the kukusiut, leave the house and proceed to the lowest one in the village. Around the fire go the masked four, picking up stones and hurling them at any destructible property. Most houses contain a number of stones which have been used in boiling liquids, so there is no lack of missiles. Kukusiut who are wise take care to hide or remove valuable property before this inroad starts, since the wearers of the masks take advantage

of the opportunity to do injury to anyone they do not like. No compensation can be claimed, nor is "pay" given, on the theory that supernatural beings do not have to pay for any damage they may do. Although the property of some kukusiut is destroyed, the chief sufferers are the uninitiated, all of which serves to increase their fear and respect for the kusiut society with which such all-powerful beings are in league. Aftervisiting every house in the village, the party returns to X.'s where the masks are burnt, the call sent back, and the proceedings conclude in the normal manner.

The writer obtained a certain amount of information concerning the history of the Breaker dance from Sx k, the owner of the prerogative just described. He is a well-informed Indian, but the writer had no opportunity of comparing his information with other Indians, so that it can only be regarded as unsubstantiated evidence. According to this man, in Bella Bella the Breaker dance is the most important of all, and that many Bella Coola prerogatives have been obtained from this source, although some of the first Bella Coola likewise enjoyed it. He further stated that the term, noltcista, by which the Bella Coola always designate a Breaker, is of Bella Bella origin, and that the ancient Bella Coola term was _rtia. (1). Sx k also told of one occasion on which a number of Bella Bella were present on the got̄ m night of a Bella Coola ceremony. As they were eating they were disturbed by the thud of a stone thrown, from outside, against the wall of the back-room. Out rushed a number of kukusiut, incensed at this disrespect shown to their gathering. They caught the offender, who proved to be a Bella Bella Breaker, and his foolishly demonstrating his prowess, captors released him. The marshals decided to retaliate and arranged with two Bella Coola Breakers to perform, and in so doing to break the canoes and food-boxes of their guests. They did so, and later paid their guests for the damage. The Bella Coola were thus able to demonstrate their own superiority; they had paid those who witnessed their prerogative, whereas the Belle Bella Breaker had merely cast a stone without solemnity. Speeches were made, and it was decided that henceforth instead of waging true war in case of an error in ritual

(1). Sx k is the only Bella Coola known to the writer who habitually uses the letter 'r'. For example, he says "Snut ri", where others say "Snut li". He says that he is unable to distinguish any difference in pronounciation, although other Indians are aware of his peculiarity.

, it would be sufficient if the Breakers exacted punishment by destroying property. This is the explanation offered by this Indian as to why foreign war-parties have not more frequently upheld the law by raiding. As before stated, the writer id unable to state whether such beliefs are generally held by the Bella Coola, while of course the historical accuracy of the statemnnt is still more doubtful.